



CHAPTER 21

English Neo-Palladian and Georgian

1702–1770

When George I takes the English throne in 1714, members of the Whig party appoint themselves as the arbiters of taste for the nation. Believing that rational, correct, and polite should define English architecture, they promote Neo-Palladian as the only proper style. Subsequently, the style in country and townhouses becomes a visual metaphor for the owner's culture and education. Inside, classical architectural elements adorn rooms, display the owner's refinement, and highlight the collections acquired on grand tours. By mid-century, classicism coexists with Rococo, Chinese, and Gothic influences in interiors and furniture.

HISTORICAL AND SOCIAL

During the 18th century, Britain acquires most of its vast empire. Her navy rules the seas, and she establishes industrial supremacy

In studying a design of Palladio's, which we recommend to the young architect as his frequent practice, let him think as well as measure. Let him consider the general design and purpose of the building, and then consider how far, according to his own judgment, the purpose will be answered by that structure. He will thus establish in himself a custom of judging by the whole as well as the parts; and he will find new beauties in the structure considered in this light.

—Isaac Ware, *Complete Body of Architecture*, 1756

as the period remains relatively stable and prosperous. Queen Anne, the last of the Stuarts, rules from 1702 to 1714. She has little interest in government, art, literature, or the theater, and governs through advisors. She leaves no heirs when she dies. Although others are closer in line, the Act of Settlement, passed in 1701, requires that the throne go to Anne's nearest Protestant relative, either Electress Sophia of Hanover, Germany, or Sophia's son, George Lewis. The act, designed to prevent the return of the Catholic, pro-French Stuarts, results in George Lewis ascending the throne.

The Georgian period encompasses the reigns of George I (1714–1727), George II (1727–1760), and the first years of George III (1760–1820). George I speaks little English and has no interest in either governing or artistic patronage. Unpopular largely because of a dissolute private life, he often returns to Hanover for long periods. Consequently, the Whig party comes into and remains in power for nearly 50 years. Merchants, industrialists, landed but untitled gentry, and Protestant dissenters back the party, which shifts power to the landed nobility. George II can at least speak English. But like his father, he is not interested in art and prefers Hanover to England. However, he shrewdly chooses ministers who bring prosperity to the country. George III takes the throne in 1760. Unlike his two predecessors, he is interested in ruling the country. In the first years of his reign, he regains many of the powers that the Whigs had assumed. In 1770, George

■ **Tables.** The many types of tables (Fig. 20-2, 20-3, 20-4) include game, card, work, and toilet tables. Rooms usually have varieties of *ambulantes* in many sizes and shapes to fulfill different functions. None is exclusively for eating. The *bureau plat* (Fig. 20-2) may be centered in a room. *Consoles*, an integral part of room decoration, usually are placed between two windows or opposite the fireplace. They are exquisitely carved and gilded with marble tops and mirrors in carved and gilded frames hanging above.

■ **Storage.** *Commodes* (Fig. 20-3, 20-15) first appear during *Le Régence*. During the Louis XV period, they are the most fashionable and lavishly decorated piece of furniture in the room, requiring the greatest skills of cabinetmaker and metalworker. Many have undulating horizontal (serpentine or reverse serpentine) and vertical (*bombé*) shapes that are a challenge to veneer. Some are lacquered; others have porcelain plaques. Their magnificent *ormolu* or gilded bronze mounts often obscure divisions between drawers. Besides the *bureau plat*, other writing furniture includes a *secrétaire à abattant* (drop-front desk) and *bureau à cylindre* (rolltop desk). *Armoires* remain important storage pieces, but are lighter in scale.

■ **Beds.** The most fashionable beds are the *lit à la duchesse* and the *lit d'ange*. Both have a low headboard and footboard but no posts. The *lit à la polonoise* has four iron rods that curve up to support a dome-shaped canopy. The *lit à la française* (Fig. 20-16) has a headboard and footboard of equal height; the long side sits against the wall and a canopy above supports hangings.

■ **Decorative Arts.** Decorative arts (Fig. 20-2, 20-3, 20-4, 20-17) follow the curvilinear, asymmetrical shapes and naturalistic and exotic ornament of Louis XV. Accessories include mirrors, porcelains, andirons, and fire screens. Many rooms have a lacquered, upholstered, or mirrored folding screen with three or four panels. André-Charles Boulle introduces the gilt bronze mantel clock about 1700. Mantel clocks with complex curvilinear shapes and ornament often have matching candlesticks. Tall case clocks with extravagant marquetry and *ormolu* are important pieces in Rococo interiors.

■ **Porcelain.** Although the Chinese have made true porcelain for centuries, the first porcelain created by Europeans is soft-paste or artificial porcelain beginning in the 16th century. In the 18th century, the Germans make the first hard-paste or true porcelain, and it dominates European porcelain until the mid-18th century when it is surpassed by French products. For the luxury market, Sèvres (Fig. 20-17), the premier French factory, produces table and tea services, trays, bowls and covers, clock cases, vases, potpourri, and *candelabra*. It creates exquisite biscuit or unglazed figures as part of dinner sets. The Sèvres factory uses rich ground colors, such as *rose Pompadour* (pink), *bleu de roi* (royal blue), and *vert pré* (green) with painted scenes and flowers and gilding. The factory switches from soft-paste to hard-paste porcelain after 1768.



▲ 20-16. *Lit à la française* (bed) at Château Vaux-le-Vicomte, mid-18th century; France.



▲ 20-17. Covered tureen, Sèvres; mid-18th century; France.

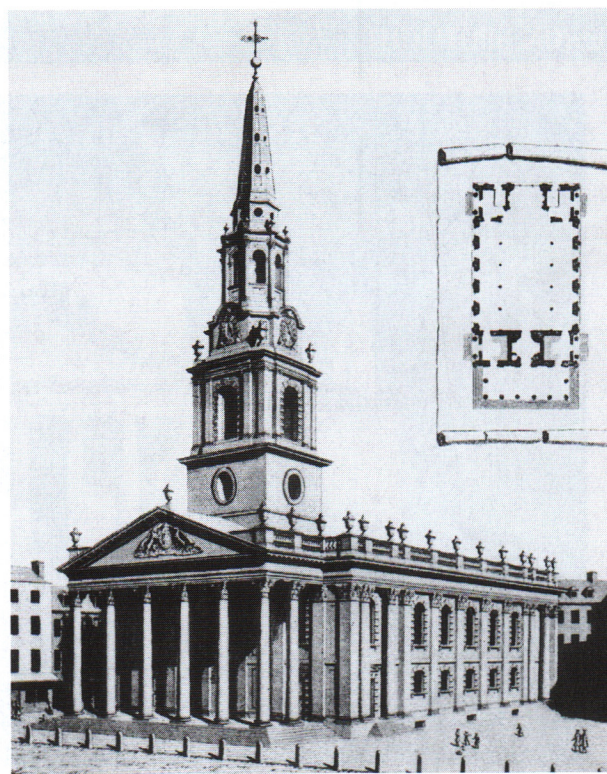
III appoints as prime minister Frederick North, Second Earl of Guilford, whose policies provoke the American Revolution.

During the period, England's colonies increase in number and wealth, and she gains power, prestige, and territory in a series of wars. The treaty ending the War of the Spanish Succession gives England the French holdings around Hudson Bay, Nova Scotia, and Newfoundland. It also expands trade with Spain's American colonies. At the end of the French and Indian War in 1763, England owns Canada, French territories east of the Mississippi River, and Spanish Florida in America, as well as India in the Far East.

The importance of education and culture increases during the period. Grand tours are fashionable for young English gentlemen. These extended visits to the European continent enable them to complete their cultural and social educations and further develop gentlemanly qualities. As they travel and study, they also collect art, manuscripts, coins, and the like. Collecting, which requires leisure, knowledge, and money, helps define the 18th-century image of the educated and cultured gentleman. An important component of this education is knowledge of architecture and design. Gentlemen frequently are as learned as the trained architects they hire to build their homes. Thus, the grand Neo-Palladian country house becomes a visual metaphor for the culture and education of the owner and a symbol of his wealth and power.

CONCEPTS

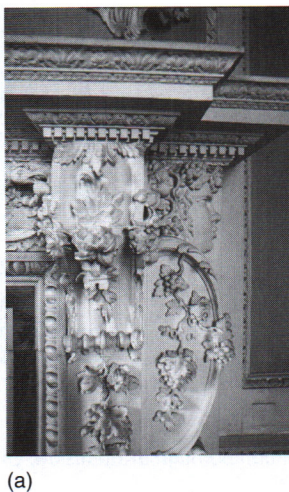
According to members of the ruling Whig party who consider themselves tastemakers, correct architecture is one of common sense and good taste. They reject the Baroque classicism of Sir Christopher Wren, Nicholas Hawksmoor, and John Vanbrugh in favor of the Renaissance classicism of Andrea Palladio and, more importantly, the Englishman Inigo Jones. Neo-Palladianism appeals because it is rational yet flexible, is based on antiquity, and has nationalistic associations. Two books published in 1715 help promote the style, *Vitruvius Britannicus* by Colen Campbell, a record of classical buildings in England, and an English version of



▲ 21-2. S. Martin-in-the-Fields and plan, 1721–1726; London, England; James Gibbs. This church has great influence in America.

Palladio's *I quattro libri dell'architettura*. As no interiors actually designed by Palladio are known to the English, interior elements come from Vitruvius, Inigo Jones, and the Venetian Baroque style as interpreted by William Kent. In the 1730s, artists, writers, and dilettantes influenced by the Romantic and Picturesque Movements rediscover England's medieval past and deem it worthy of emulation. Gothic, along with French Rococo and Chinese elements, begin to manifest, particularly in interiors and furniture.

► 21-1. Motifs and Architectural Details: (a) Mantel detail; (b) door with classical surround; and (c) door with Chinese and Rococo surround, all from Claydon House, c. mid-18th century; Buckinghamshire, England.



(a)

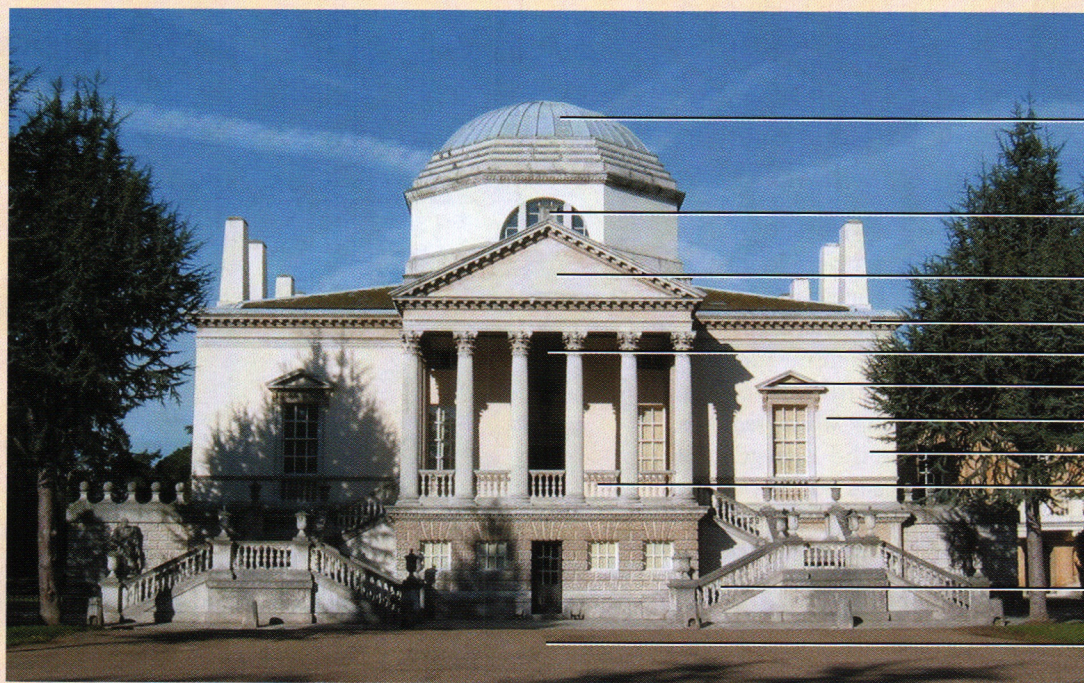


(b)



(c)

DESIGN SPOTLIGHT



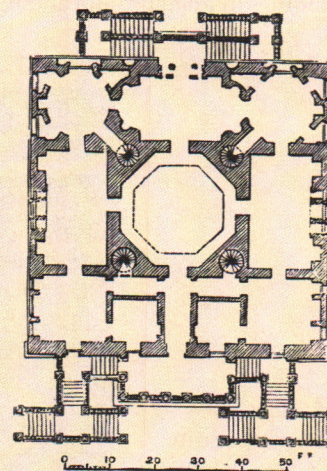
- Octagonal dome
- Thermae* window
- Pediment
- Cornice
- Temple front portico
- Window with pediment
- Plain wall
- Box shape
- Classical balustrade
- Entry staircase angles to side
- Center axis

Architecture and Interiors: Designed by Lord Burlington and William Kent, Chiswick House, located outside of London, adopts the image, proportions, and axial alignment of the Villa Rotunda by Palladio. The Corinthian portico and symmetrically angled staircases to either side of it define the main entry, unlike the Villa Rotunda, which has Ionic columns carrying its four porticoes with straight staircases leading to the entries, like Roman temples. Flanking the portico at Chiswick House, blank walls emphasize the pedimented windows and rusticated lower story. Unlike the Villa Rotunda, all four façades are different in design but share similar elements and center emphasis. Crowning the roof is a low, octagonal dome with *thermae* windows derived from Roman baths. Lord Burlington owned Palladian drawings showing similar ones. Unlike Italian examples, tall chimneys shaped like obelisks highlight the roofline.

The square plan centers on a central octagon-shaped room known as the Tribunal. Square, rectangular, and circular rooms are symmetrically grouped around the Tribunal much like the Villa Rotunda. The composition of differently sized and shaped spaces is new in England. Of Roman and Palladian origins, it will later influence Robert Adam and the Late Georgian Neoclassical style.

The gallery, facing the rear garden, is based upon Palladio's reconstructions of Roman baths. Three spaces make up the gallery: two closets flanking the larger middle room. The central space has apsidal ends with sculpture niches and coffered ceilings from the Temple of Venus and Rome illustrated by Pal-

ladio. Arches within the apses lead to the flanking octagonal and round closets beyond, which are identically decorated. The fireplaces and compartmentalized ceilings come from Inigo Jones's Queen's House and Banqueting House, respectively. The walls of the central space are plain and unadorned to emphasize the architectural detailing, which also has gilded accents. The pedimented doors have friezes of laurel wreaths and crossed ribbons recommended by Palladio. The gallery and two flanking rooms each have a Palladian window. William Kent designs the furniture.



▲ 21-3. Chiswick House, floor plan, and Gallery, begun 1725; Chiswick, London Borough of Hounslow, England; Lord Burlington and William Kent.

DESIGN SPOTLIGHT



MOTIFS

■ *Motifs.* Classical architectural details (Fig. 21-1, 21-2, 21-3, 21-4, 21-7), such as columns, pilasters, balusters, dentil moldings, and quoins, appear in architecture, interiors, and furniture throughout the period. In Queen Anne furniture, motifs include shells and acanthus leaves. Early Georgian furniture may display swags, urns, eagles, cabochons, lion masks, satyr masks, and/or foliage. Motifs in furniture and interiors after mid-century influenced by Rococo and Gothic (Fig. 21-1, 21-5, 21-12) are ribbons, leaves, shells, foliage, birds, pointed arches, quatrefoils, and tracery. *Chinoiserie* and Chinese motifs include faux bamboo, Oriental figures, and *pagodas* (Fig. 21-8, 21-17, 21-18).

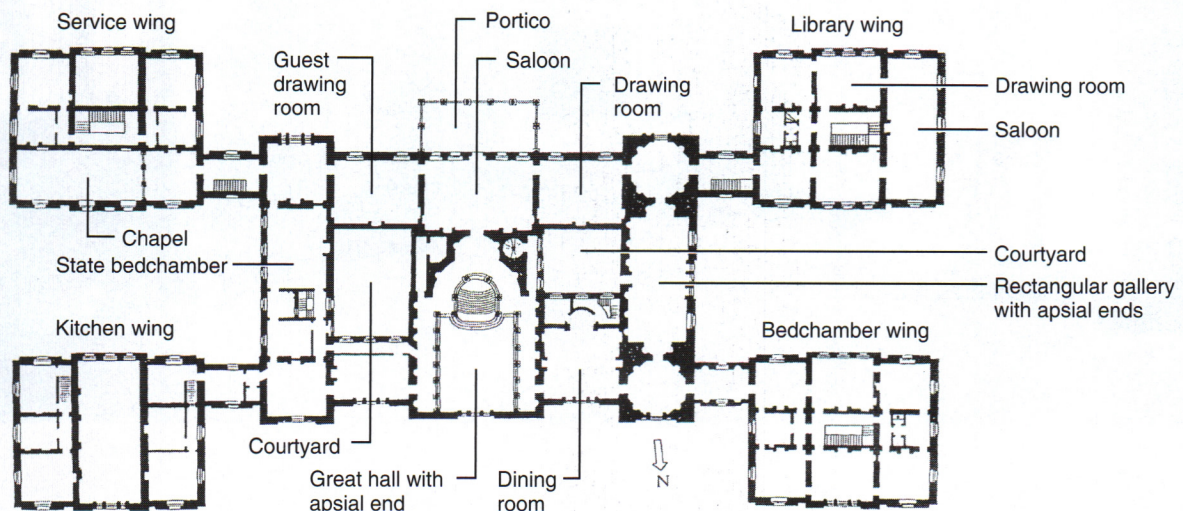
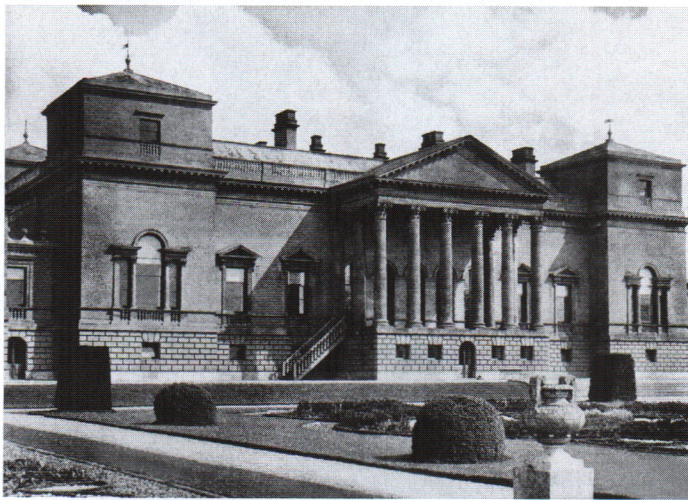
ARCHITECTURE

Neo-Palladian is England's national style in the first half of the 18th century. Almost exclusively domestic, the style defines numerous country houses, smaller dwellings, and townhouses. Forms

and elements draw from, but do not copy, Vitruvius, Palladio, or Inigo Jones. Symmetrical, geometric, and relatively plain, forms are simple; outlines are uncomplicated. Rules, which come from nature, antiquity, or the Renaissance, are closely observed, particularly for proportions. Distinctive are the undecorated walls or spaces around windows and the decorative architectural features that emphasize them. Other definitive characteristics include cube shapes, porticoes, temple fronts, Venetian or Palladian windows, Diocletian or *thermae* windows, and quoins. Each decorative element serves a constructional or aesthetic purpose. The great Neo-Palladian patron, Sir Richard Boyle, Earl of Burlington and Earl of Cork, and his protégé, William Kent, help define the form of Neo-Palladian buildings through their own work and publications of Palladio's work.

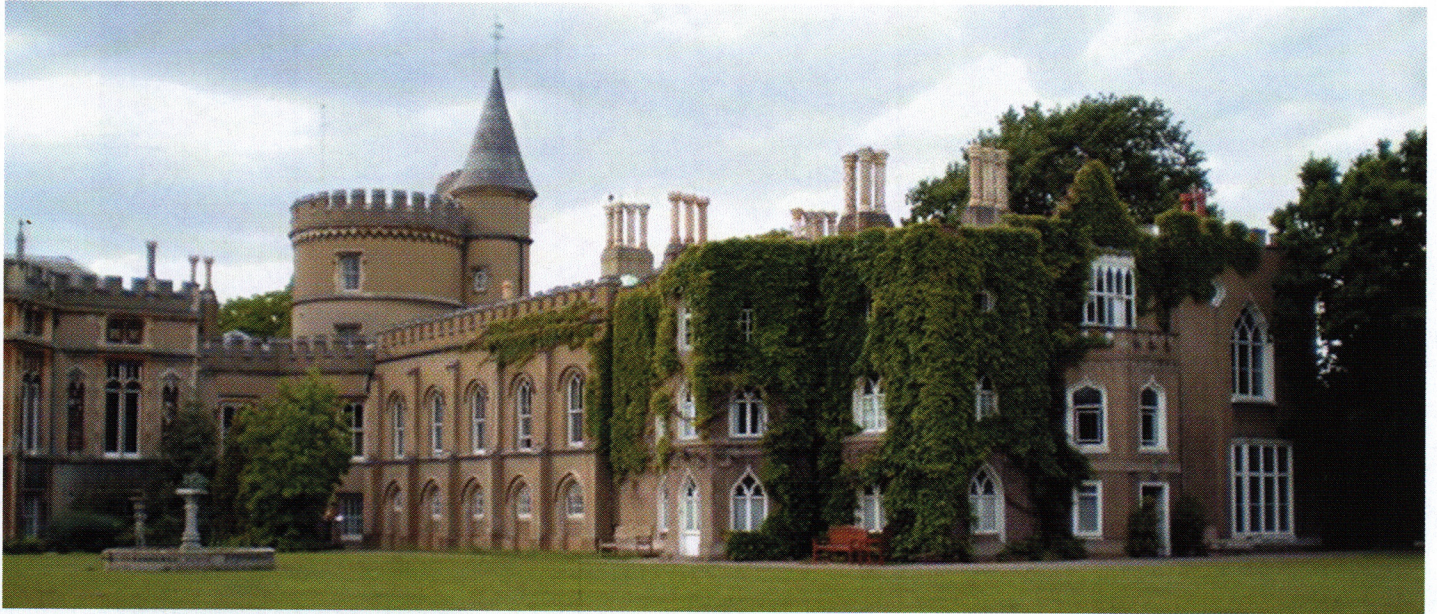
Architectural treatises that increase in number after the 1720s further refine the style and emphasize honesty of design, primacy of proportion, and harmony of the whole. This gives rise to pattern-book architecture in which designers or patrons select and incorporate images from pattern books in their work. The Earl of Burlington sets the precedent with the completion of Chiswick House (Fig. 21-3).

Beginning in the 1730s, a few structures are built or remodeled in a style that becomes known as Gothick or Gothic Revival. The



▲ 21-4. Holkam Hall, floor plan, Marble Hall, and saloon (right), begun 1734; Norfolk, England; William Kent.





▲ 21-5. Strawberry Hill and long gallery, 1747; Twickenham, England; for Sir Horace Walpole.

most influential is Strawberry Hill (Fig. 21-5), home of Sir Horace Walpole. Gothic details, such as pointed arches, battlements, and tracery, applied to contemporary buildings characterize this early period of Gothic Revival. Historical accuracy is less a concern than are evoking an emotional response to the design and displaying sentiment and nostalgia. Compositions are light and visually complex, and elements often follow a classical arrangement, but with an honesty and flexibility in design. Because of the dominance of Classicism, Gothic Revival remains outside the mainstream of architecture for residences during the period.

Throughout the period, the chief building types are country and townhouses. Monumental Neo-Palladian country houses take two forms. The first, which is common for large houses (Fig. 21-4), is composed of three parts—main house, wings, and dependencies or smaller buildings—like Palladio's designs. Smaller houses, called villas, are simple rectangular blocks (Fig. 21-3). From the 1720s onward, designers treat urban row houses as one large Palladian-style structure. Some public structures, such as banks, hospitals, and churches (Fig. 21-2), adopt elements of Neo-Palladianism, such as temple fronts.

Private Buildings

■ **Site Orientation.** Gardens of the 18th century continue the formality and geometry of earlier years. William Kent introduces less formal designs that lead to picturesque compositions of winding paths, streams, and irregular plantings. By mid-century, in contrast with their orderly exteriors, country houses usually sit within irregular and wild gardens with temples, pavilions, and Gothic "ruins."

■ **Floor Plans.** Large and small houses have either double-pile plans with halls running lengthwise or adapted Palladian plans (Fig. 21-3, 21-4). Symmetry, the sequences of spaces, and the align-

ment of doors and windows are important planning considerations. The integration of rectangular, square, oval, elliptical, and hexagonal spaces or rooms with apsidal ends used by Palladio first appears at Chiswick House but has little influence until the Late Georgian period.

The most important rooms are on the ground and first floors and are emphasized by their size and treatment on the exterior. As before, plans are organized around the grand salon, entrance hall, and suites of apartments. The stair hall and drawing room or saloon are usually on the main axis, flanked by other public rooms including a lavishly decorated dining room. In mid-century, a more circular array of rooms and doorways around a stair hall replaces this arrangement. The change is dictated by larger and more numerous social gatherings, which require more flexible plans in which stair halls become the main circulation space. Subsequently, top-lit oval or circular stairs become more important and replace other forms.

Townhouses are usually three stories high, one or more rooms wide, and two rooms deep. Kitchens and servants' quarters may occupy the basement or be in separate buildings. Drawing and dining rooms are usually on the first floor as are the parlor or family room and bedrooms of important family members. Bedrooms of lesser family members are on the second floor, and servants sleep in the attic.

■ **Materials.** Structures are of brick, local stone, or stucco (Fig. 21-3, 21-4). Early in the century, brick usually is red, but later its color varies from brown to gray, white, or cream. In the 1720s, façades begin to be stuccoed. Wood and metal portions of façades, including sashes, sash frames, shutters, doors, and door cases, are painted in bold colors whose variety and hue depend on the owner's wealth. Less affluent homeowners primarily use greens, while the wealthy can choose off-whites, browns, grays, yellows, blues, and greens. Doors are a dark color, such as green, black, or red-brown, with a light-colored door case of wood or stone. Shutters, and sometimes sashes, are painted a dark color.

■ **Façades.** Façades (Fig. 21-3, 21-4) are distinctive, having a temple front or pedimented portico at the center, Venetian or Palladian windows, and plain walls. Designers generally group windows, elements within porticoes, and other details in threes.

They borrow or adapt façades and features from Vitruvius, Palladio, Inigo Jones, Colen Campbell, and the Earl of Burlington. Lower stories may be rusticated, and entry staircases may be angled to the side of the portico instead of leading directly up in the Roman/Palladian manner. Floors vary in size; first floors are the largest because they house the most important and public rooms. Stringcourses separate stories, and quoins delineate corners. A modillioned cornice generally divides the roof and wall. In the 1720s, groups of row houses, treated as one composition, have temple fronts that emphasize their centers. Gothic Revival structures (Fig. 21-5) feature towers, pointed arches, trefoils, stained glass, battlements, and other Gothic details symmetrically or asymmetrically arranged.

■ **Windows and Doors.** Most windows have uncomplicated surrounds, but some have pediments, quoins, or arched tops (Fig. 21-3). Venetian or Palladian windows (Fig. 21-4) may be used singly or in sequences with some set within relieving arches as at Chiswick House. Diocletian or *thermae* windows highlight the few domes or cupolas, such as at Chiswick House. Most windows are double hung. Most townhouse windows are plainly treated, but grander ones have pediments or lintels. Shutters flank many sash windows.

On centrally placed doorways, compositions of pilasters or columns and round or triangular pediments replace more massive and ornate Baroque treatments. Fanlights, which allow light into the hall, begin to be used above doors in the 1720s. Doors themselves have raised or recessed panels; six is a typical number for panels.

■ **Roofs.** Neo-Palladian roofs are low-pitched hipped or flat with balustrades (Fig. 21-3, 21-4). Centers or ends of compositions sometimes are domed. Gothic-style roofs (Fig. 21-5) pitch steeply and may have battlemented parapets and towers with conical roofs.

■ **Later Interpretations.** Palladian elements, such as temple fronts, are common in the American and English Queen Anne and American Colonial Revival of the late 19th century. Some English and American architects during the mid- to late 20th century design in the Palladian manner within a style that becomes known as New Classicism (Fig. 21-6).



▲ 21-6. Later Interpretation: Richmond Riverside, 1984–1989; London, England; Quinlan Terry. New Classicism.

INTERIORS

Interiors continue 17th-century traditions until the advent of Neo-Palladianism about 1715. Neo-Palladian interiors are some of the finest created in England, and characteristics are evident in grand and lesser interiors in large and small dwellings. In contrast to the chaste exteriors, interiors may be elaborately decorated with classical and Baroque elements. Proportions of rooms in grand houses are monumental, materials rich and costly, colors bold, and furniture massive. Classical details abound, placed over and around doors and windows, on ceilings or walls, and at the chimneypiece. Designers borrow elements and ornamentation from antique models, Palladio, Inigo Jones, and Venetian Baroque. They sometimes attempt to create an antique look using assemblages de-

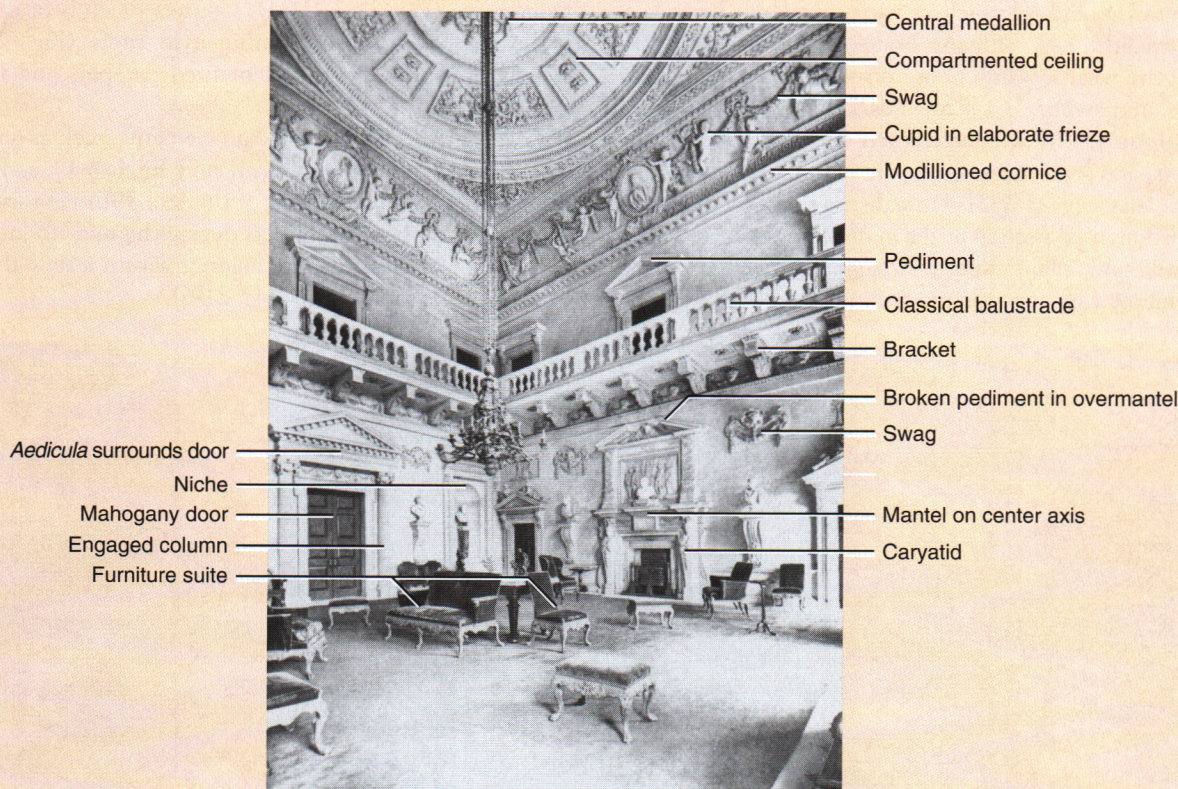
rived from ancient or Renaissance sources. Attention focuses on circulation spaces, reception rooms, saloons, chimneypieces, ceilings, and furnishings. Believing that all parts of the house must be especially designed for complete harmony, William Kent (Fig. 21-3, 21-4, 21-7, 21-15) also creates the interiors and furniture for the Neo-Palladian houses he designs. His bold and flamboyant work does not become mainstream. However, large or elaborate Palladian elements, which are easily simplified for smaller homes, appear in pattern books, which include illustrations of staircases, chimneypieces, paneling, doors, and windows. Consequently, numerous middle-class houses and interiors in Britain and America adopt classically derived elements throughout the period.

Designers carefully calculate proportions of rooms, chimneypieces, door and window surrounds, and other details with com-

DESIGN SPOTLIGHT

Interiors: Houghton Hall, a Neo-Palladian country house, designed by Colen Campbell or James Gibbs and decorated by William Kent, establishes the culture and affluence of its owner Sir Robert Walpole and is one of the most important houses of its time. The Stone Hall, a grand entry space, imitates the classical character of the hall in the Queen's House in Greenwich by Inigo Jones. A 40-foot cube, it features common Neo-Palladian elements of monumental scale, rich materials, and an abundance of classical details. The chimneypiece, large doors, and

niches are symmetrically aligned. Important architectural features include the elaborate *aedicula* surrounding the doors and niches, the second-floor classical balustrade with supporting brackets, and the Baroque-style ceiling by William Kent. The pedimented fireplace is a signature Kent motif that becomes very influential in both large and small houses. The white walls, mahogany doors, and black and white marble tile floor are all characteristic of the period. Kent also designs the furniture for the space.



▲ 21-7. Stone Hall, Houghton Hall, begun 1722–1731; Norfolk, England; Colen Campbell or James Gibbs and William Kent.

plex formulas given by pattern book writers or the masters, such as Palladio, or derived from antique models. Spaces often take the form of a single or double cube or a cube and a half (Fig. 21-7). Rooms are decorated according to their significance; the more important the room, the larger the scale and the more extravagant its decoration. The most lavish spaces are state apartments, reception rooms, and saloons, which reflect a formal way of life. With more emphasis on culture and learning, collectors display their assemblages in galleries or the traditional closet (a small, private room), and libraries become more common.

By mid-century, Rococo, Chinese, and Gothic forms and motifs appear more frequently on walls, ceilings, chimneypieces, textiles, wallpapers, and furniture. English Rococo, more conservative than the French, emerges mainly as ornamentation instead of form in both interiors (Fig. 21-1) and furniture. Similarly, a Chinese influenced ornament often is used in rooms in which tea is taken (Fig. 21-8, 21-12). Unlike the Rococo and Chinese styles, the Gothic style begins as an architectural style before appearing in interior details and furniture (Fig. 21-5). Rococo ornamentation mixes freely with Chinese and Gothic ornamentation, and some houses feature each public room in a different style.

DESIGN SPOTLIGHT

Interiors: The chaste Neo-Palladian exterior of Claydon House belies its elaborate, even fantastic, interiors. Home to the Verney family, it boasts a series of rooms designed in different historic influences including Neo-Palladian, Rococo, Gothic, and Chinese. The extraordinary Chinese Room is the work of master carver and decorator Luke Lightfoot, who was most likely inspired by books on Chinese designs. The alcove, which once contained a bed but now has a sofa, is ornately embellished

with carved *Chinoiserie* decoration including a *pagoda*, temple bells, niches with Oriental statues, and elaborate latticework. The latticework repeats as a dado around the room. Door surrounds are equally ornate and topped with *pagodas*, Chinese figures, and latticework, all intricately carved. The door panels feature fretwork. The blue-green walls are a popular Chinese color, and matting covers the floor. The rattan furniture from Canton is sympathetic to the space, but dates to about 1800.



▲ 21-8. Chinese Room, Claydon House, 1757–1768; Buckinghamshire, England; carving by Luke Lightfoot.

Private Buildings

■ **Color.** In the early 18th century, color unifies rooms. Moldings and other details match walls, except in great houses where they are sometimes gilded. By the 1720s, lighter hues, particularly white, replace earlier dark colors. The Neo-Palladian ideal of classic simplicity translates into light- or stone-colored walls (Fig. 21-3, 21-4, 21-7) that clearly reveal proportions and architectural details in the manner of Inigo Jones. Most houses have at least one important room treated in this way.

As the period progresses, more colors in various intensities and values become available, including pea green, olive green, gray green, gray, sky blue, straw yellow, and a variety of gray or brown stone colors (Fig. 21-4, 21-5, 21-7, 21-8). Stone colors are considered most appropriate for halls whereas stronger colors work better in other rooms. Libraries and dining rooms are often in reds and greens. Sometimes the color selection relates to the particular stylistic influence, such as brown for Gothic and rose for Rococo. Graining and marbling diminish as the period progresses. Doors and baseboards are painted brown or black to hide wear.

■ **Floors.** Floor materials are wood or masonry. Oak, pine, or fir board floors have random dimensions. Wood floors are not varnished, but they are scrubbed with sand or limewash that produces a silvery sheen. Parquet distinguishes the grandest rooms (Fig. 21-5). Paint, in solids or patterns, disguises cheaper woods. Stone and marble floors (Fig. 21-5, 21-7) are limited to entrances and ground-floor rooms because of their weight. They follow a variety of geometric patterns and colors, but black and white or grays are especially favored.

Painted floor cloths gain importance during the period; black and white marble patterns are preferred but other patterns are used. Carpet is more common as the 18th century progresses. Carpet types include piled carpets, such as Brussels and Wilton, and unpiled carpets such as ingrains and list carpet. Important rooms have piled carpets installed from wall to wall and often with borders. Ingrains, considered utilitarian, are reserved for halls, lesser rooms, and servants' quarters. Drugget of baize, serge, or haircloth protects carpets in wealthy homes or serves as floor coverings in humble ones. Other floor coverings include Oriental, Savonnerie, or Aubusson rugs, and reed, cane, or rush matting (Fig. 21-8).

■ **Walls.** Paneling, which is generally painted, remains a favorite wall treatment. Most panels are rectangular and recessed, but those in wealthy homes are often raised. Narrow panels flank wider ones, and paintings and pictures hang in the centers. Important rooms have elaborate moldings that are often gilded. Occasionally, paneling incorporates shelves, semicircular cupboards with shell-shaped tops, or niches, which reflect the passion for collecting. Grand rooms (Fig. 21-4, 21-7) have deep and elaborate cornices with dentils or modillions.

By mid-century, completely paneled walls are no longer fashionable. Instead, the wall over the paneled dado is painted, papered, or hung with fabric glued to the wall (Fig. 21-4, 21-5, 21-8). Walls also may have elaborate plasterwork details (Fig. 21-1, 21-3, 21-4, 21-5, 21-7, 21-8) that may be classical, Rococo, Chinese, Gothic, or a combination.

Wallpaper begins to be used in public and reception rooms during the period. The thick and heavy paper comes in squares which are matched and glued to the wall. Backgrounds are color washed by hand, and patterns hand-blocked. Types include flocked papers imitating cut-piled fabrics, architectural papers, papers incorporating prints or antique statues, and simple repetitive patterns. Although expensive, hand-painted Chinese or "India" papers also are popular, so English manufacturers soon produce imitations of them.



(a)



(b)

▲ 21-9. Textiles: (a) Painted and dyed cotton *palampore*, late 18th century, and (b) English crewelwork curtain, linen and cotton twill with wool embroidery, early to mid-18th century; England.

The chimneypiece usually has two tiers, following Inigo Jones and others (Fig. 21-3, 21-7). The lower portion boldly projects into the room and incorporates a variety of classical motifs including caryatids, columns, and consoles as well as the ear motif (Fig. 21-1). Mantels are of plaster, wood, marble, or scagliola in white, black, gray, and other colors. In the 1740s, Rococo, Chinese, and Gothic motifs appear on chimneypieces. Above the mantel is a solid or broken pediment with carved wood or plaster details, such as masks, rosettes, or swags. A painting or looking glass may hang over the mantel (Fig. 21-4).

■ **Windows and Doors.** Double-hung windows are typical. Lintels, pediments, and other architectural details surround windows (Fig. 21-3) in important rooms; others are plain. Most windows have internal shutters in two or three sections that match the paneling and fold into the window jamb when not in use. Window treatments include roller and venetian blinds that block light, but work poorly. Grand houses have curtains of luxurious materials, while others use less expensive fabrics. Festoons and simple panels are the most common window treatments, which also may have valances in complex shapes with elaborate trims.

Doorways (Fig. 21-3, 21-4, 21-7) to important rooms are placed symmetrically and often have *aedicula* or other classical details, usually painted white. After mid-century, Gothic, Rococo, or *Chinoiserie* motifs (Fig. 21-1, 21-5, 21-8) may embellish the door as well as the overdoor treatment. Most doors have six or eight wooden panels with carved and gilded moldings.

■ **Ceilings.** The cove and compartmentalized plasterwork ceilings of Inigo Jones return to fashion in grand homes (Fig. 21-3, 21-4, 21-7). Alternative treatments are coffers and paintings (Fig. 21-4). Like other elements, ceilings often feature Rococo, Chinese and/or Gothic motifs (Fig. 21-5). Ceilings in lesser rooms and lesser houses are flat and a light color.

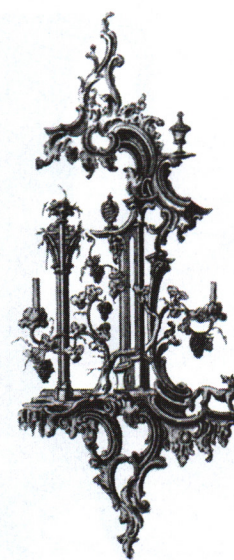
■ **Textiles.** Textile use grows during the period as new inventions increase the speed of production, produce better products, and lower costs. Carpets and curtains become more common, and bedhangings are even more elaborate. Textiles provide much of the color in rooms (Fig. 21-3, 21-4, 21-9).

Typical textiles include velvets, silks, wools, linens, cottons, and leather. Crewel embroideries and Indian *palampores* (Fig. 21-9) or similar patterns are more popular than ever for upholstery and bed hangings. Despite ongoing battles between English cotton manufacturers and importers of India cottons, printed cottons become more fashionable during the period. *Toiles*, first manufactured in Drumcondra, Ireland, in 1752, are monochromatic prints using copper plates, which allow larger and more defined repeats. Furniture covers or cases of lightweight cottons or woven checks protect upholstery fabrics. Chair backs may not be upholstered to save money.

■ **Lighting.** Artificial lighting, generally minimal, comes primarily from fireplaces, rushlights, or candles; oil lamps are rare before the 1780s. Light fixtures (Fig. 21-4, 21-7, 21-10) include candlesticks, *candelabra*, and/or wall sconces. To increase light, candlesticks and *candelabra* are placed in front of mirrors, and sconces have mirrored or shiny metal backs. Shiny textures and glossy finishes also reflect and increase light. Although chandeliers of glass, wood, or metal are available, they remain rare in most homes.



(a)



(b)

▲ 21-10. Lighting: (a) Candlestick and (b) wall sconce; England.

FURNISHINGS AND DECORATIVE ARTS

The 18th century is a golden age in English furniture. People have more money to spend on furniture and demand higher standards in craftsmanship and comfort, as well as new types for special purposes. In response, several styles of furniture rapidly succeed each other during the Georgian period, and cabinetmaking becomes a profitable business. Individual cabinetmakers achieve prominence and move into a higher social status. Thomas Chippendale is the first cabinetmaker to have a style named after him.

Furniture selection and arrangements support room function with an emphasis on formality, harmony, and stylistic integration. Symmetry usually defines the placement of major pieces of furniture. The finest furniture occupies the best drawing room and is arranged around the perimeter of the room when not in use. Common furniture pieces include chairs, sofas, tables, secretaries, high chests of drawers, dressing tables, tall case clocks, fire screens, and beds. Card tables are introduced during Queen Anne's reign, and their numbers increase with the popularity of card playing throughout the 18th century. Additional new pieces include extension dining tables, *commodes*, and new forms of tea tables.

■ **Queen Anne (1702–1714).** Continuing the Dutch traditions of the William and Mary style, the Queen Anne style relies on silhouette and wood grain for beauty rather than applied decoration. English examples are relatively plain, but comfortable and human in scale. Curves dominate forms, and proportions are slender and elongated. Chairs (Fig. 21-11), which are definitive of the style, have a curving hoop back with plain crest. The back may be spoon-shaped to fit the body. Inside the hoop is a solid splat that has either a vase, fiddle, or parrot profile. The slip seat may be trapezoidal or curving. Slender and graceful cabriole legs may have stretchers and a shell sometimes combined with an acanthus leaf on the knee. Legs terminate in pad, club, or hairy paw feet.



▲ 21-11. Queen Anne side chair in walnut, early 18th century; England.

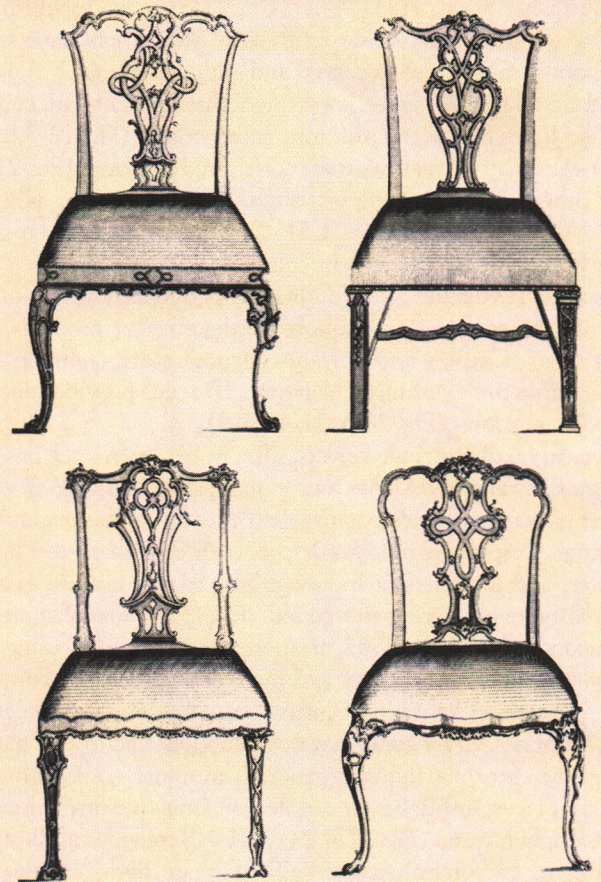
■ *Baroque and William Kent (1710–1750)*. Because neither Palladio nor Inigo Jones designed furniture, designers have no precedents to copy. So, following the lead of flamboyant architect and designer William Kent, they turn to Neo-Palladian architecture and Venetian Baroque prototypes. Kent's massive, elaborate custom furniture (Fig. 21-3, 21-4, 21-7, 21-15) is limited to the large wealthy houses he designs. He designs a full range of furnishings but prefers side and pier tables with marble tops and scrolled legs or single supports in a classical shape. His favorite motifs are the shell, double shell, Vitruvian scroll, masks, swags, lions, dolphins, and brackets. Grand pieces are gilded. Kent furnishings both harmonize with and dominate their interiors and show architectural emphasis.

■ *Early Georgian (1714–1750)*. Several substyles of Early Georgian define the transition from the Queen Anne to the Chippendale style. Early in the period, Queen Anne forms continue but with more embellishment, such as lacquer, veneers, and carving. Under Neo-Palladian influence, furniture becomes more massive, and case pieces incorporate architectural details such as columns and pediments. By the middle of the period, early Georgian chairs have lower and broader proportions than those of Queen Anne, and splats boast open or pierced carving. Cabriole legs are wider and less elongated. Mahogany becomes the main wood and carving the main decoration. Common motifs and details include lion masks; satyr masks; eagle heads; dolphins; and, late in the period, Rococo influences.

■ *Chippendale (1750–1770)*. Continuing the Early Georgian form with low, broad proportions and pierced splats, this furniture style (Fig. 21-12, 21-17, 21-18) shows Rococo, Chinese, and Gothic influences. Rococo influence mainly appears in carved decoration such as leaves, tendrils, flowers, shells, and ribbons that are often combined with Chinese and Gothic motifs. Chinese influence comes from motifs such as *pagodas*, bamboo, and bells. Gothic influence manifests in cluster column legs, pointed arches, and tracery. Thomas Chippendale's book *The Gentleman's and Cabinet-Maker's Director* of 1754 illustrates, but does not originate, the style that bears his name. It is an early form of trade catalog used to solicit buyers.

Chippendale chairs have serpentine or Cupid's bow crests. Crests and splats display Rococo, Gothic, and/or Chinese motifs. Legs may be straight or cabriole. Feet include pad, club, French whorl, block, and ball and claw, although *The Director* does not illustrate the latter. Arms and legs sometimes imitate bamboo in Chinese or cluster columns in Gothic. Some Chinese Chippendale chair backs are composed of fretwork with no splat. Chinese examples may have open or solid fretwork on stretchers, legs, arms, seat rails, and tabletops.

DESIGN SPOTLIGHT



▲ 21-12. Parlor chairs published in Thomas Chippendale's *The Gentleman's and Cabinet-Maker's Director* (or *The Director*) include side and armchairs with ribbon backs, Chippendale style, c. 1755, and an armchair, Chinese style; England.

Private Buildings

■ **Materials.** Walnut dominates Queen Anne furniture but it is supplanted by imported mahogany in the 1730s. Because mahogany has a fine grain and is easy to carve, carving replaces marquetry and inlay as embellishment. Unlike French Rococo, which influences it, Chippendale rarely features *ormolu*. Lacquering or japanning, usually in black or red, is used on some pieces, particularly bedroom furniture. Crossbanding and herringbone are favored veneer patterns.

■ **Seating.** Seating includes side chairs and armchairs (Fig. 21-11, 21-12), many forms of armchairs and armless chairs with upholstered seats and backs, *easy* chairs, settees and sofas (Fig. 21-4, 21-5, 21-7, 21-8, 21-13, 21-14). Side chairs and armchairs are more numerous and more common than settees and wing chairs. Sets of matching upholstered furniture fill important rooms in grand houses. The large, upholstered sofa, now an icon of the Chippendale style, is rare before mid-century.



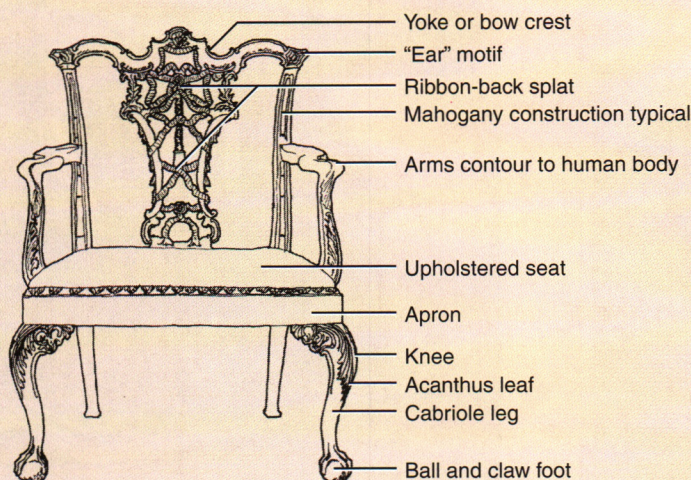
▲ 21-13. *Easie* (wing) chair, c. 1700; England.

DESIGN SPOTLIGHT

Furniture: As the first pattern book devoted to furniture, *The Director* by Chippendale is a trade catalog of prevailing fashions in the Chippendale style. It shows furniture in three "tastes"—Rococo, Chinese, and Gothic. As one of the most continuously popular styles, the Chippendale style is widely copied subsequently in the American Georgian and Colonial Revival periods in America and the Georgian Revivals of England. It remains widely adapted and reproduced today.

These chairs show the elements common on English furniture of the period. All have the low, broad proportions, carved and pierced splats, carved crests, cabriole or straight legs, and

feet that characterize the Chippendale style. The illustration of parlor chairs from *The Director* shows the variety of details in backs, splats, legs, and feet from which a buyer or furniture maker could choose. The mahogany armchair has a rectangular back, modified Cupid's bow crest, a ribbon splat, cabriole legs, and intricate Rococo carving. The Chinese Chippendale armchair has a rectangular back, Chinese-style crest, an open fretwork splat, fretwork on the arm panels, imitation bamboo legs, and intricate carving. Usually in mahogany, they are elegant statements of mid-18th-century fashion.

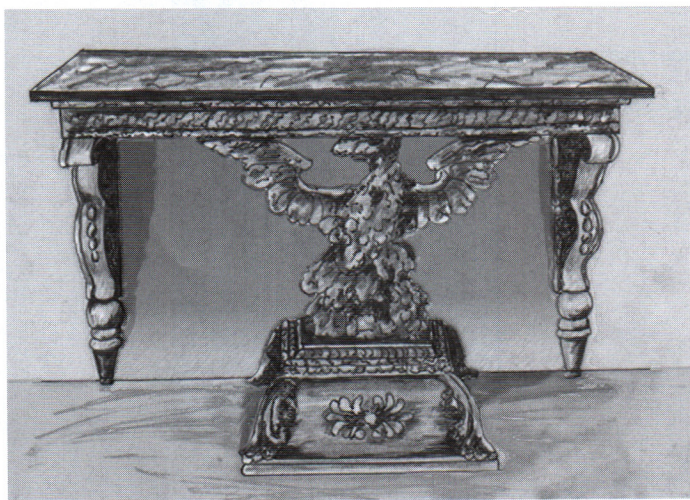




▲ 21-14. Camel-back sofa, Claydon House, mid-18th century; Buckinghamshire, England.

■ **Tables.** Georgian drawing rooms have numerous small tables, reflecting society's interest in inviting friends for tea, cards, and/or conversation (Fig. 21-4, 21-8, 21-15, 21-16). Card or game tables have folding tops that rest on a hinged leg when open. When closed, they sit against the wall. Tea tables also fold down, and tops may be round, oblong, rectangular, piecrust, or polygonal (Fig. 21-16). They have legs or rest on a carved or fluted shaft terminating in a carved tripod called a claw. Dining tables have three parts: a center with drop leaves and two semicircular ends. The pieces are placed against the wall when not in use.

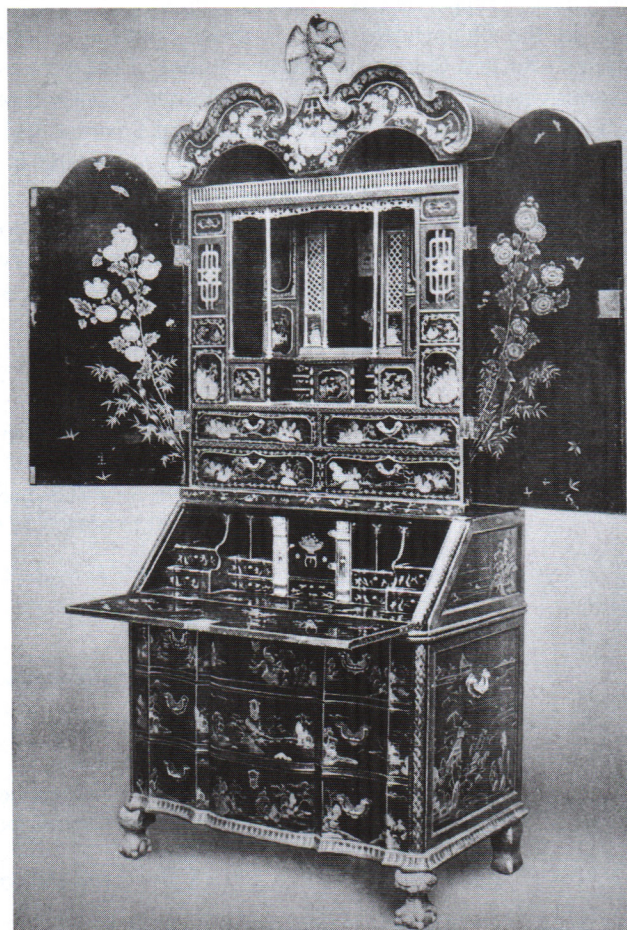
■ **Storage.** Every fashionable Georgian drawing room has a *commode*. It has a straight, *bombé*, and/or serpentine-shaped front and sides. Most are elaborately carved, but a few have marquetry and gilt-bronze mounts in the French manner. Large case pieces, such as desks and bookcases (Fig. 21-17), often have architectural details, such as columns, colonnettes, architectural moldings, or broken pediments for displaying sculpture or porcelain. Alternative decorations include Gothic pointed arches or a Chinese *pagoda* outline. Glass mullions in the doors may feature Rococo leaves or curving tendrils, often combined with Chinese or Gothic details.



▲ 21-15. Side table, mid-18th century; England; William Kent.



▲ 21-16. George III tilt-top tea table, mid-18th century; England.



▲ 21-17. Desk and bookcase with *Chinoiserie* decoration, c. 1710; England.

■ *Beds*. Four-poster beds are the most fashionable. Queen Anne types follow earlier forms, but Chippendale headboards are elaborately carved with Rococo, Chinese, or Gothic details. Canopies and testers may be *pagoda*-shaped in Chinese examples, which are usually japanned (Fig. 21-18). Beds continue to have elaborate hangings with trims and tassels. A few rooms have French-style beds with no posts.

■ *Decorative Arts*. Most grand interiors display oil paintings, usually collected on grand tours (Fig. 21-4). Specially designed niches or cabinets display ancient sculptures or collections of other objects (Fig. 21-7). Accessories include painted and gilded wall brackets, folding screens, and fire screens, all of which follow the forms and decoration of furniture. Porcelain remains highly prized, and factories in Chelsea, Worcester, Caughley, and Spode manufacture it beginning in the 1740s in Chinese and European styles. Mirrors are important for decoration and to enhance light (Fig. 21-5). Queen Anne pier glasses have simple and curvilinear outlines that resemble chair backs. The wood frames may be left plain, painted, or gilded. New in the period is the chimney glass or mirror, which is horizontal in form with three parts to hang over the mantel. Architectural looking glasses with columns and pediments framing the glass are introduced in the Early Georgian period. Chippendale examples have complicated outlines; gilding; and Chinese, Rococo, and/or Gothic motifs.



▲ 21-18. Bed for the Chinese bedroom at Badminton House, c. 1755, Gloucestershire, England; William Linnell.